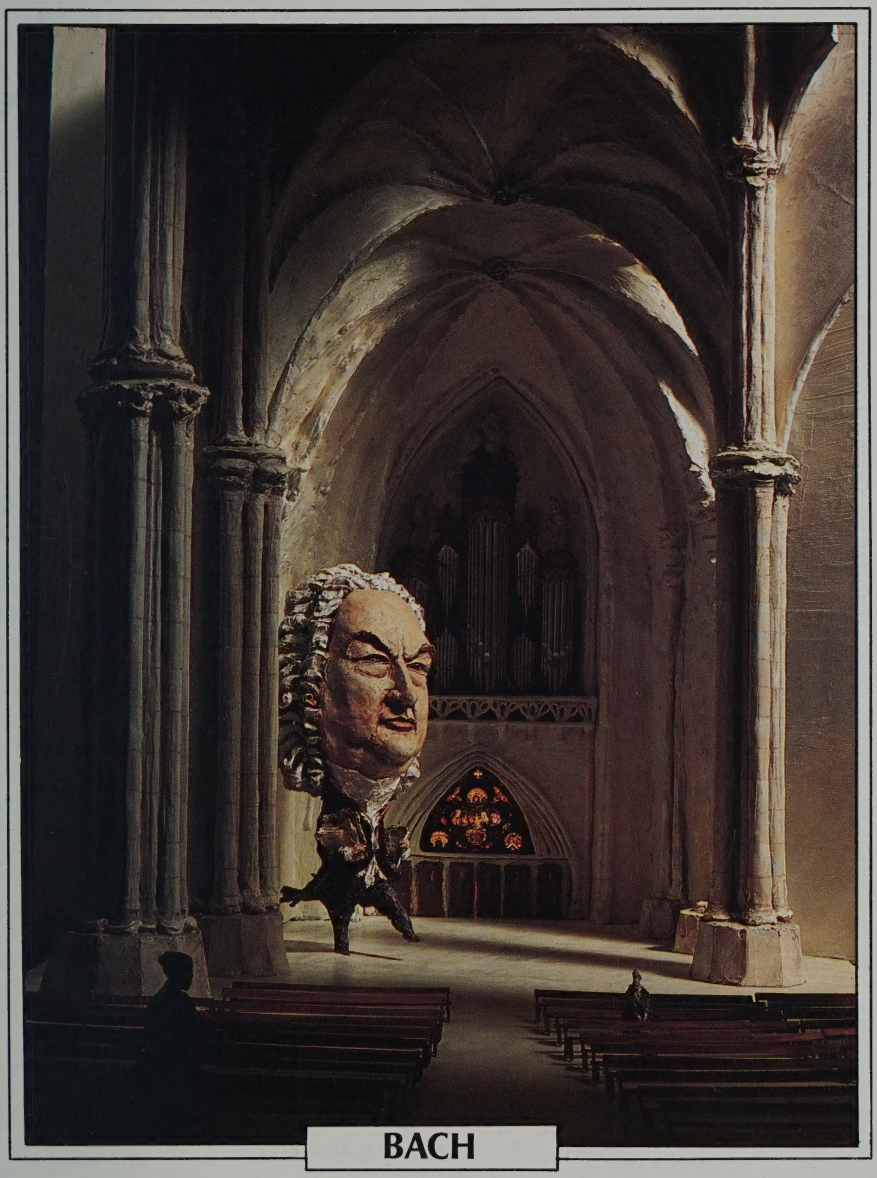

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Maestro Dunn has performed opera, ballet, puppet theatre, and a wide range of music for instrumental and vocal ensembles. His Bach series of 1961-62 at Carnegie Hall with the Festival Orchestra and Chorus of New York firmly established his stature as a conductor who could draw forth a lively combination of critical respect and audience enthusiasm. With the Festival Orchestra and Chorus, with New York's Cantata Singers, and with numerous ensembles around the nation, Maestro Dunn earned equal renown as an interpreter of the Baroque and Classic and of 19th and 20th century music as well.

Thomas Dunn came to the Handel & Haydn Society in 1967. Under his aegis, H&H found new strength in its choral repertoire. His historical versions of *Messiah* gave a fresh dimension to a Handel & Haydn tradition more than a century in the making. He has created a new image for the 170-year-old Society by introducing dance, theatre and orchestral works to the increasingly broad H&H repertoire. In addition to his leadership of H&H and to his guest conducting assignments around the nation, Maestro Dunn serves as Director of Choral Activities for Boston University.

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[Allegro]
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Messrs. Party, Metz *and* Kroll

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[Allegro]
Largo
Allegro

Messrs. Kroll, Party, Metz *and* Dunn

We wish to thank the Massachusetts Council on the Arts and Humanities and the National Endowment for the Arts for their continued support of the Handel & Haydn Society.

Program Notes

by Joseph Dyer

It is surprising that the concerto for keyboard and orchestra occupies such a subordinate place in the compositional activity of Bach and Handel, two of the greatest keyboard virtuosi of the Baroque. Their concertos for harpsichord (Bach) and organ (Handel) came about almost accidentally as offshoots of other endeavors. In Handel's case they evolved from improvisations between the acts of his oratorios. Bach's interest in the genre can be related to his post as director of the Leipzig Collegium Musicum during the 1730s.

Although Bach came late to the keyboard concerto, his experience with the modern Italian concerto dated back to his years as Concertmaster and Court organist at Weimar. About 1713 he began to transcribe for solo harpsichord violin concertos of Vivaldi and other masters which had recently been introduced to Germany. Shortly before he left Weimar in 1717, he visited Dresden for the first time. There he undoubtedly met the celebrated violinist J.G. Pisendel, an erstwhile pupil of Vivaldi who owned manuscript copies of many unpublished concertos by his teacher. This direct familiarity with the best products of Vivaldi's genius enabled Bach to fulfill his responsibilities as Kapellmeister to the court of Cöthen, where he was expected to provide chamber and instrumental music of his own composition. At Cöthen Bach wrote the extant concertos for one and two violins, BWV 1041-43, the suites for orchestra and the Brandenburg concertos. Many more similar works must have existed at one time, but they have either disappeared or undergone transformation into cantata movements. A few concerto movements are easily recognizable in the *sinfonie* of cantatas, and in these cases the organ is the solo instrument.

Bach's transformation of the instrumental concerto was characteristic for him. Vivaldi gave to each protagonist his due: when the soloist had to be heard to best advantage, the orchestra retired from the field, only to return in full force with its sharply profiled themes in the ritornello. Bach, however, is so intent on the exhaustion of each motivic component that he almost obliterates the tutti-solo distinction, both sonorously and thematically. Italianate clarity is lost at the gain of greater thematic concentration, and hardly a measure passes without some allusion to the themes of the movement. As one observer has remarked, Vivaldi chooses the role of the dramatist while Bach assumes the pose of the dialectician. Vivaldi sought to heighten the contrast between solo and tutti, a contrast which Bach diminished by the constant participation of all in motivic development. This integration explains why it is very difficult in both the harpsichord and Brandenburg concertos to perceive the more or less standard division into five tutti and four solo sections. Hints of this procedure can be found in Vivaldi, but Bach carried it to its limits.

The music of Johann Sebastian Bach manifests a propensity for exhausting the possibilities of every genre. His treatment of the Lutheran chorale, the keyboard suite and the fugue come readily to mind as examples. His decision *not* to explore the keyboard concerto with original compositions must be significant. Was he unsatisfied with the sonority of the harpsichord in relationship to the orchestra, even the undoubtedly small one of his Collegium Musicum? The proportionately large number of concertos for multiple harpsichords might suggest so. The absence of sustaining power was difficult to overcome, particularly in the slow movements. In addition the traditional role of the harpsichord as the foundation instrument of the Baroque ensemble may have exercised an additional inhibiting influence. Bach thought enough of his solo harpsichord concertos to write them out in score during the mid-1730s. It was left to his sons, Johann Christian and Carl Philipp Emanuel to perceive the potential which Mozart was to realize so gloriously in the following age.

The harpsichord concerto in D is Bach's arrangement of his justly famous violin concerto in E major. The original is a paragon of clarity which Bach elected to embellish only in insignificant details. The first movement already possessed a subtle motivic persistence which remains unencumbered in the arrangement: one can imagine that most of the alterations came to the composer naturally while he was improvising from the violin part with his Collegium members. The first two movements are in ternary form. The third is a rondo which demanded the lightest touch; only the third couplet has been significantly altered with respect to the violin original.

Another adaptation of a violin work is the concerto in C minor for two harpsichords, BWV 1062, derived from the familiar concerto for two violins in D minor. This duo concerto featured an intricate relationship between the solo instruments and also in the first movement a polyphonic ritornello which avoids

the customary succession of dramatic opening gesture followed by sequential passagework. In this instance Bach chose to enrich this concentrated solution still further with the addition of largely independent harpsichord bass lines. The slow movement puts the sustaining power of the harpsichord to the test with its gorgeously intertwining solo lines. The final movement forms a perfect complement fo the first; the orchestra's constant preoccupation with a three-note motive allows the harpsichords to charge directly into the ritornello, thus intensifying the homogeneous texture favored by Bach.

"Strong, grave and majestic" was how Bach's biographer Philipp Spitta described the concerto in C major for three harpsichords, BWV 1064. It makes effective use of a bold unison figure to articulate the tremendous forward impetus of the first movement. This energy is generated both by the development of motives and by formulaic figuration which passes from one keyboard to the other to enliven the tapestry of sound. The slow movement inhabits the delicate world of chamber music. It employs the common device of a repeated bass theme over which harpsichords and orchestra spread their cantilena. The final allegro gives the initial impression of a contrapuntal display piece on three sujects which can be combined simultaneously. Its polyphonic bias remains in the foreground, though the soloists frequently interrupt with brilliant virtuoso passages.

Bach's only concerto for four harpsichords is not a work to which he can lay exclusive claim. He arranged it from Vivaldi's concerto for four violins and orchestra in B minor, Op. 3, No. 10. Though it seems to date from his early years of involvement with the Collegium Musicum, Bach took the model from a collection he knew well from the transcriptions for solo harpsichord done at Weimar. In Leipzig he "editorialized" Vivaldi much as he had done years before. Besides the adaptations necessary to keyboard playing technique, Bach introduced inner voices and additional motivic work, created bass lines absent from the original, and extended the implications present in the violin version. While striving for greater unity of conception, he nevertheless respected the lucid formal outlines which were the hallmark of Vivaldi's art.

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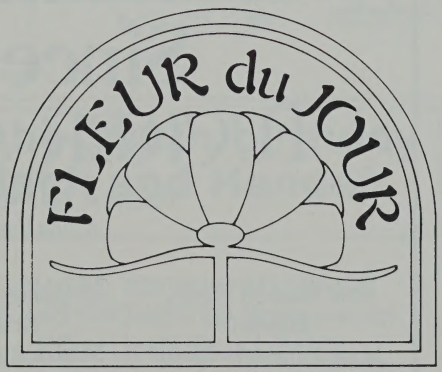

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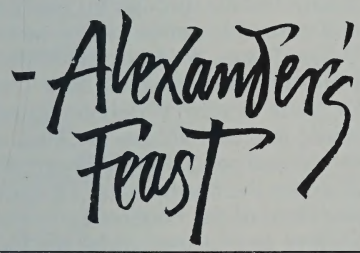

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MARK KROLL

Mark Kroll is recognised as one of the finest harpsichordists performing in the world today. Recent performances include two concerts for the Gulbenkian Foundation in Lisbon, two recitals in Rome, a performance as the official guest of the City of Barcelona, and an appearance with Sir Colin Davis and the Boston Symphony.

A native of New York, Mr. Kroll received his M. Mus. degree from Yale University. He received a grant from the Martha Baird Rockefeller Foundation, and was awarded a Solo Recitalist Grant from the National Endowment for the Arts. He has been a faculty member at the University of California and at Emerson College, and is currently Associate Professor of harpsichord and theory at Boston University.

Mr. Kroll's numerous radio and television credits include performances for the Canadian Broadcasting Corporation, Radio Smithsonian, Westdeutscher Rundfunk Cologne, a six-part simulcast for Maine Public Broadcasting, and a simulcast for WGBH-TV. His recordings include an album of French harpsichord music (AFKA), harpsichord music of Handel and Scarlatti (Titanic), solo works of J.S. Bach (Sine Qua Non), and a record of works by C.P.E. Bach and J.C. Bach (Titanic). As harpsichordist for the Boston Symphony, Mr. Kroll appears on their recent recording of Vivaldi's *The Four Seasons*.

LIONEL PARTY

Born in Santiago, Chile, Lionel Party began his musical studies at the age of six. He received a Deutscher Akademischer Austauschdienst scholarship from the West German Government, and later came to New York as a Fulbright Scholar to study with Albert Fuller at the Juilliard School. He remains at Juilliard today teaching Baroque music and harpischord.

Mr. Party has been heard in solo recitals at Alice Tully Hall, the Abraham Goodman House, the 92nd Street Y, among others in New York, Boston, and Washington. He has appeared with the Aulos Ensemble, the Aston Magna Festival, and the Monadnock Music Festival Orchestra. Abroad, he has performed with the English Chamber Orchestra and the Collegium Instrumentale of the Gewandhaus, Leipzig.

Among Mr. Party's numerous recordings are the Frescobaldi Toccatas and Capriccios performed on antique instruments from the Metropolitan Museum of Art collection; a Bach recital and masterpieces of the "high" Baroque with the Aulos Ensemble; and Vivaldi's sonatas for 'cello and continuo.

JOHN METZ

John Metz has achieved acclaim as a harpsichordist through his many recital and ensemble performances around the United States. As Associate Professor of Harpsichord for Arizona State University, Dr. Metz lectures widely on Baroque music *and* on Baroque art. He is a recognised specialist on 20-century literature for the harpsichord. Dr. Metz is president of the Phoenix Early Music Society and harpsichordist for Musica Dolce, both in Arizona. Each summer, he enjoys performing for the Connecticut Early Music Festival.

Dr. Metz received his B.A. *cum laude* and his M.M. from Syracuse University. He earned his doctorate from the Juilliard School where he studied under Albert Fuller. He edited the Symphony No. 5 of Posper-Didier Deshayes for the Garland Project; his edition of the *Fables* of LaFontaine, set to popular airs of the 18th-century, will be published later this year by Pendragon Press.

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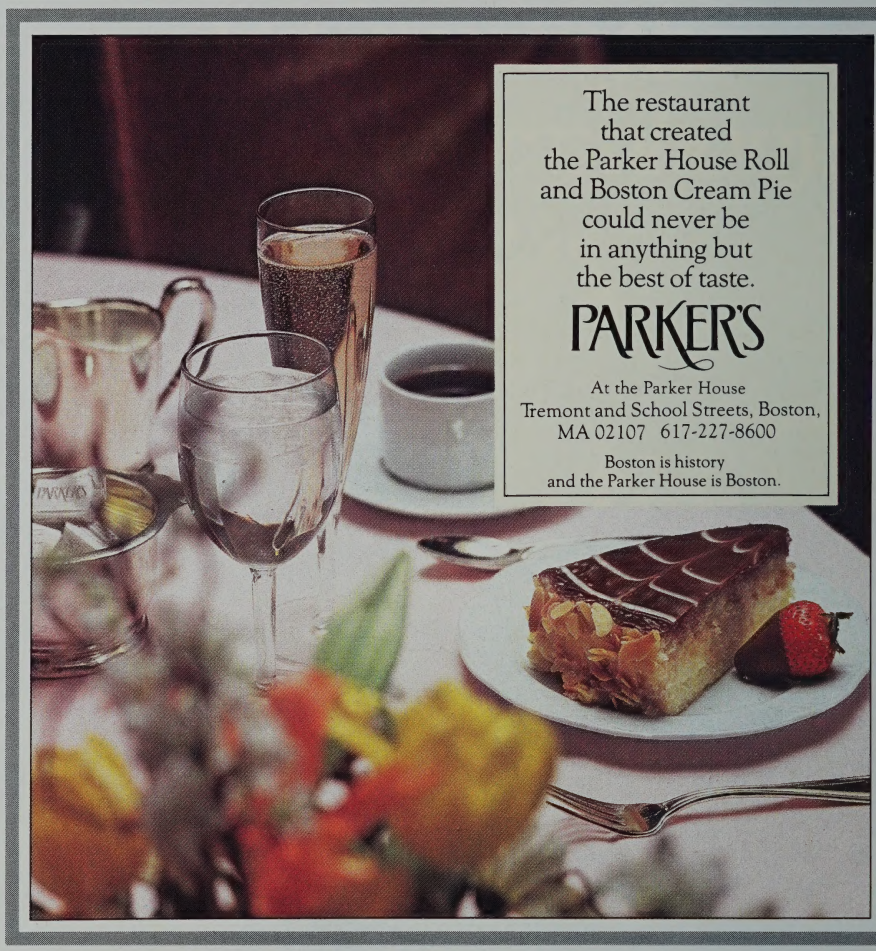
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